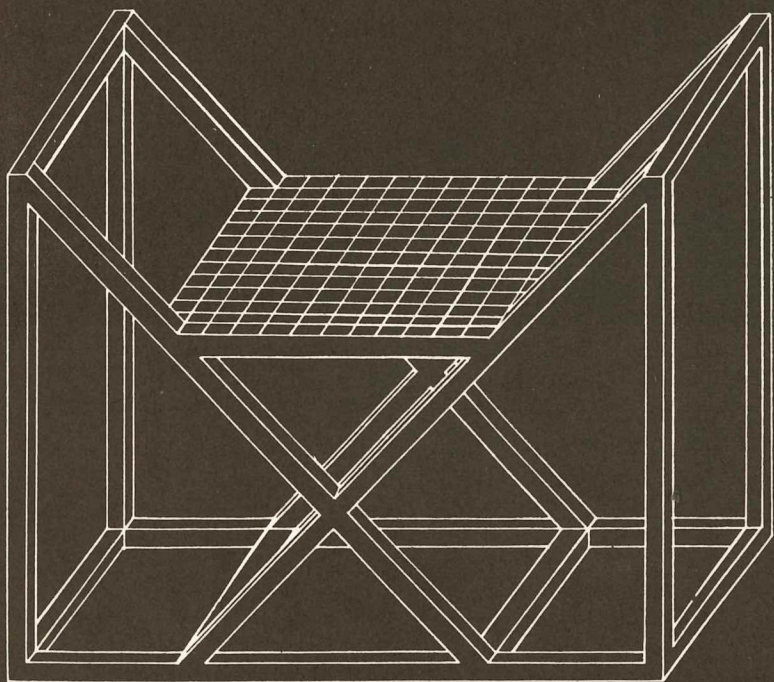


HAMLET

by Humphrey Searle



The Opera School
Royal Conservatory of Music
General Director, Anthony Besch

presents

The North American Premier
of

HAMLET

by Humphrey Searle

Produced and Directed by: Anthony Besch
Conductor: Victor Feldbrill
Designer: John Stoddart

Lighting Designer: William Severin
Chorus Master: Lloyd Bradshaw
Repetiteurs: George Brough, Bruce Grant,
Alfred Strombergs
Assistant Director: Danny Jellis
Assistant Chorus Master: Kenneth Jones
Assistant to the Designer: Donald McLeod
Duel arranged by: Patrick Crean

February 12, 13, 15 and 16, 1969
at 8:00 p.m.

MacMillan Theatre
Edward Johnson Building
University of Toronto

Cast
in order of appearance

<i>Claudius, King of Denmark</i>	..... Wilmer Neufeld
<i>Gertrude, Queen of Denmark and mother of Hamlet</i>	..... Lorna Hearst (Feb. 12th, 15th) Tanya Vigod (Feb. 13th, 16th)
<i>Hamlet, Prince of Denmark</i>	..... Donald Rutherford *
<i>Polonius, a Danish noble</i>	..... David Geary *
<i>Laertes, son of Polonius</i>	..... Ralph Oostwoud
<i>Cornelius) Danish Ambassadors</i>	..... Gerard Boyd
<i>Voltimand) to Norway</i>	John Doddington Avo Kittask (Feb. 15th)
<i>Horatio, friend of Hamlet</i>	..... Steven Henrikson
<i>Marcellus, A Danish Officer</i>	..... Igor Saika-Voivod
<i>Ophelia, daughter of Polonius</i>	..... Ricki Turofsky (Feb. 12th, 15th) Stephanie Gerson (Feb. 13th, 16th)
<i>Ghost of Hamlet's father</i>	..... Howell Glynne *
<i>Rosencrantz) Friends of Hamlet</i>	Fred Donaldson
<i>Guildenstern)</i>	Brian Malone
<i>First Player</i>	..... Ralph Oostwoud
<i>Second Player</i>	..... Mark McDowell
<i>Player King</i>	..... George Reinke
<i>Player Queen</i>	..... Helen Grant (Feb. 12th, 15th) Mary Lou Fallis (Feb. 13th, 16th)
<i>Fortinbras, Prince of Norway</i>	..... Ted Walker
<i>A Captain in Fortinbras' Army</i>	..... Avo Kittask
<i>Gentleman of the Danish Court</i>	.. George Bassingthwaite
<i>Sailor</i>	..... Peter Barcza
<i>Gravedigger</i>	..... Igor Saika-Voivod
<i>Priest</i>	..... John Doddington Avo Kittask (Feb. 15th)
<i>Osric, A Danish noble</i>	..... Theodore Gentry
<i>Ladies of the Danish Court</i>	..... Wendy Atkinson, Susan Dyer, Petrusia Kozub, Inga Tamsalue Noël Galloway (understudy)
<i>Lords and attendants at the Danish Court</i>	..... George Bassingthwaite, Earl Davey, Michael Dufault, Michael Evans, Donald Horsburgh, Mark McDowell, William McMillan, Allan Negata, Allyn Pollock, Kenneth Webster

* Guest Artist, appearing by kind permission of Actors' Equity Association.

The action of the opera takes place in Denmark.

ACT I Scene 1 – The Great Hall in the Castle of Elsinore.

Hamlet, King of Denmark, has died in suspicious circumstances and has been succeeded by his brother, Claudius, who has married Hamlet's widow, Gertrude, with indecent haste. The young Prince Hamlet returns from the University at Wittenberg to find himself deprived of his rightful succession.

Claudius sends ambassadors to Norway in an attempt to ward off invasion by Fortinbras, the young Prince of Norway, and agrees to a request from Polonius, his chief councillor, that his son Laertes may return to France. Claudius and Gertrude join in persuading Hamlet to remain in Denmark and not return to Wittenberg. Hamlet agrees, but in private expresses his disgust at Gertrude's second marriage. Horatio and Marcellus tell Hamlet that they have seen the ghost of Hamlet's father on the battlements of the castle. Hamlet decides to watch for the ghost that night. Laertes takes leave of his sister, Ophelia, and he and his father both urge her to put an end to her relationship with Hamlet.

Scene 2 – The Battlements of the Castle.

The ghost of the former king appears to Hamlet, and telling him that he was poisoned by his brother, Claudius, demands revenge. Horatio and Marcellus swear not to reveal that they have seen the ghost.

Scene 3 – The Great Hall.

To conceal his plan for revenge on his uncle, Hamlet pretends to be mad. He dares not confide in anyone, even Ophelia, whom he still loves, but feels compelled to abandon. The King is not convinced by Hamlet's appearance of madness and instructs Hamlet's two university friends, Rosencrantz and Guildenstern, to spy on him. The ambassadors return from Norway with the news that Fortinbras will not attack Denmark, provided that he and his army may have safe-conduct over Danish soil on an expedition against Poland. Polonius is convinced that Hamlet's madness is caused by thwarted love for Ophelia and Hamlet overhears him propose to the King and Queen that Ophelia shall trick Hamlet into confessing the reason for his insanity. Hamlet evades the interrogations of Polonius, Rosencrantz and Guildenstern, and when a troupe of actors arrives in the castle, arranges with them for a performance of a play which will entrap the King into confessing his guilt.

ACT II Scene 1 – A Hall in the Castle.

Polonius and the King instruct Ophelia to walk where Hamlet will encounter her. Hamlet is a prey to doubt about the ghost's integrity and cannot make up his mind between action or inaction in the form of suicide. He sees Ophelia and, convinced that she intends to entrap him into a confession, astonishes her with violent accusations of promiscuity. The King is convinced that there are other reasons than love for Hamlet's madness. The court assembles to watch a performance by the actors of *The Murder of Gonzago*. Its climax, the poisoning of a sleeping king, has so violent an effect on Claudius that Hamlet is convinced of his guilt. The Queen sends for Hamlet. On his way to join her he finds Claudius at prayer. Hamlet decides not to kill him at confession but to wait until a time when he is more deeply incriminated in guilt.

Scene 2 – The Queen's Bedroom.

Polonius urges the Queen to reprove Hamlet and hides in order to listen to their conversation. Hamlet becomes aware of an eavesdropper and hoping that it is the King runs Polonius through with his sword. He accuses the Queen of infidelity to his father and the ghost once more appears to him to urge him on to revenge against Claudius. Hamlet begs his mother to end her relationship with Claudius and drags the dead body of Polonius out of the room.

Scene 3 – A Hall in the Castle.

Rosencrantz and Guildenstern try to find out where Hamlet has hidden the body but he will confess its whereabouts only to the King. Claudius tells Hamlet that in order to protect him from the people's anger at the murder, he must send him to England, but he secretly resolves to have Hamlet murdered when he arrives there.

ACT III Scene 1 – An Encampment on the borders of Denmark.

While Rosencrantz and Guildenstern are asleep in their tent, Hamlet purloins the letter they are carrying from Claudius to the English King, and reads in it that he is to be put to death on his arrival in England. He alters the letter to read that Rosencrantz and Guildenstern shall be executed in his place and re-seals the letter. Young Fortinbras of Norway arrives at the head of his army and sends a Captain to ask Claudius for his promised safe-conduct over Danish territory. Hamlet draws a parallel, unfavourable to himself, between Fortinbras' dynamism and his own inactivity, and is spurred on to bring his plans to a conclusion.

Scene 2 – The Castle.

Laertes breaks into the castle to demand vengeance for the death of Polonius. His anger is further increased when he discovers that Ophelia has lost her reason through grief for Polonius' death and Hamlet's indifference to her. The King promises to give Laertes proof of Hamlet's guilt.

A sailor brings letters for Horatio and for the King and Queen, informing them of Hamlet's impending return to Elsinore.

Claudius plans with Laertes for the death of Hamlet in a duel in which one of the foils shall be poisoned. The Queen comes with the news of Ophelia's accidental death by drowning and Laertes determines to take his revenge on Hamlet.

Scene 3 – A Graveyard.

Hamlet and Horatio find a gravedigger at work, but though they question him, cannot find out for whom the grave is intended. They are answered when the King, Queen and Laertes arrive accompanying the dead body of Ophelia. Hamlet challenges Laertes' grief and struggles with him in the open grave.

Scene 4 – The Castle.

Osric, a young nobleman, announces that the King has made a wager that Hamlet will defeat Laertes in a fencing match. Hamlet consents to challenge Laertes, and the court arrives to watch the encounter. Laertes' sword is poisoned and the King also prepares a poisoned cup of wine which he intends for Hamlet. However, during the duel, the Queen drinks Hamlet's health from the poisoned cup. Laertes wounds Hamlet by foul play and Hamlet, changing swords with him, wounds Laertes. The Queen dies,

poisoned by the drink, and Laertes tells Hamlet of the King's plot against his life. Hamlet runs the King through and makes him drink the remains of the poison. Hamlet nominates Fortinbras as his successor and dies as a result of his wound by the poisoned sword. Fortinbras arrives at the castle and, at Horatio's request, orders Hamlet's body to be carried to the platform of the castle.

University of Toronto
Symphony Orchestra

First Violins: Adele Armin (Concert Master), Barbara Allen, Elaine Mossop, Kathryn Wunder, Terry Holowach, Joseph Pelleg, Carolyn Gadiel, Young Dae Park.

Second Violins: *Kathy Bogyo, Helen Elsaesser, Ginette Chang, Sharon Hingst, Joan Sutherland, John Milosh, Andrea Currie, Alice Kaczewski, Jaroslaw Hryhorsky.

Violas: *Margot Burton, John Barnum, Tadeusz Gugula, Glenna Oue, Frances Lister, Ian Wenham.

Celli: *Norman Abbot, Esther Gartner, Carole Gibson, Jose Shapero, Leslie Snider, Jennifer Lacy.

Double Bass: *Peter Madgett, George Greer, Ronald Dunning, Helen Love.

Flutes: *Cindy Shuter, Earl Brubacher.

Piccolo: Cindy Shuter, Earl Brubacher.

Oboes: *Frank Morphy, Peter Smith.

E♭ Alto Saxophone: Timothy Maloney.

Clarinets: *Timothy Maloney, James Campbell.

Bass Clarinet: James Campbell.

Bassoons: *Mitchell Clarke, Brian Taylor.

Contra Bassoon: Brian Taylor.

French Horns: *Miles Hearn, George Lloyd, John MacDonald, Sharon Fraser.

Trumpets: *Michael Malone, Robert Smith.

Trombones: *Kenneth Knowles, John Dowden, Douglas Sparkes.

Tuba: Kent Mason.

Harp: Judy Cable.

Piano: Karen Kieser.

Timpani: Ross Arnold.

Percussion: Susan Stone, Lorne Grossman, Nancy Leach.

Manager: Richard Ford.

Librarian: Miles Hearn

* Principal

The Opera School wishes to acknowledge the generous contributions made toward the costs of this production by the Canada Council, the McLean Foundation and the Varsity Fund.

The Opera School is grateful to the following couturiers and fashion houses for their generosity in making and donating costumes:

J. H. Bardwell Limited, Lounge and At-Home Wear,
129 Spadina Road, Toronto

Ophelia's gown — Act I

Queen's negligée — Act III, Scene 2.

Ruth Dukas Limited,
130 Spadina Road, Toronto.

Miss Hearst's gowns — Act II, Scene 2;
Act II, Scene 3.

David E. Rea Dresses Limited,
646 Adelaide Street West, Toronto.

Ophelia's gown — Act II, Scene 1.

and to the following couturiers for their assistance:

William Frohman Fashions Limited,
460 Richmond Street West, Toronto.

Queen's coat and dress — Act I, Scene 3,

Queen's white suit — Act III, Scene 4.

Rudy from Lyn Leather Company Limited, Toronto.

Hamlet's black jacket — Act I, Scene 1;

Hamlet's grey jacket — Act I, Scene 2;

Hamlet's brown coat — Act III, Scenes 1 and 3;

Horatio's suede jacket — Act I;

The Royal Conservatory of Music wishes to express its appreciation to the Toronto Musicians' Association, the Actors' Equity Association and I.A.T.S.E. for their assistance and cooperation in making the performance of this production possible.

Production Staff

Technical Director: Pip Flood-Murphy
Stage Manager: David Hignell *
Assistant Stage Manager: Patricia Spalding
Susan Dowsett
Lighting Control Operator: William Pyke
Projections: Patricia Hayes
Sound Technician: Russell Noble
Set Construction: Patricia Hayes, Gavin Jones,
Linda Mack, Russell Noble,
William Pyke, Greg Henley
Set Decoration: Gavin Jones, Linda Mack,
Patricia Hayes, Donald McLeod
Wardrobe by: the Opera School Workshop,
under the direction of Elizabeth Severin
assisted by Nancy Dowsett, Susan Dowsett,
Donna Hudson, Donald McLeod
and by Malabar Limited
and Renato La Selva

Opera School Staff

Music Director: Maestro Ernesto Barbini
Supervisor of Musical Studies: Bruce Grant
Stage Directors: Anthony Besch,
James Colbeck, Herman Geiger-Torel,
Patrick Libby, Robert Sherrin
Vocal Coaches: George Brough,
Nora Clemons, Bruce Grant,
Alfred Strombergs, Margaret Zeidman
Production Manager: William Severin
Assistant Technical Director: David Hignell
Resident Scenic Artist: George Schlögl
Resident Scenic Carpenter: Gordon Henderson
Resident Wardrobe
Supervisor: Elizabeth Severin
Property Supervisor: Jack Turner
Executive Secretary: F. Louise Drage
Stenographer and Librarian: Helen Kirkland

As its next production, the Opera School will present
"Ariadne on Naxos" by Richard Strauss on March 26,
28 and 29, in the MacMillan Theatre. The Box Office
will open for tickets on March 10, 1969.

ADDENDUM

The libretto of the opera has been adapted by the composer from the text of the play Hamlet by William Shakespeare.